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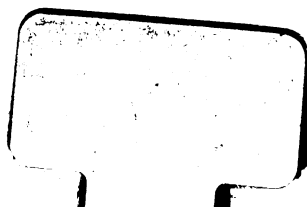
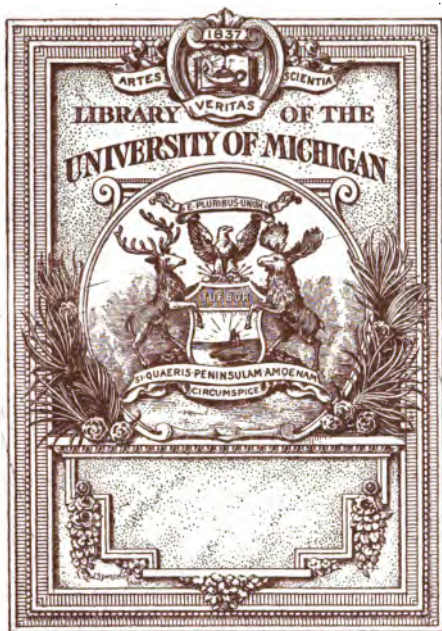
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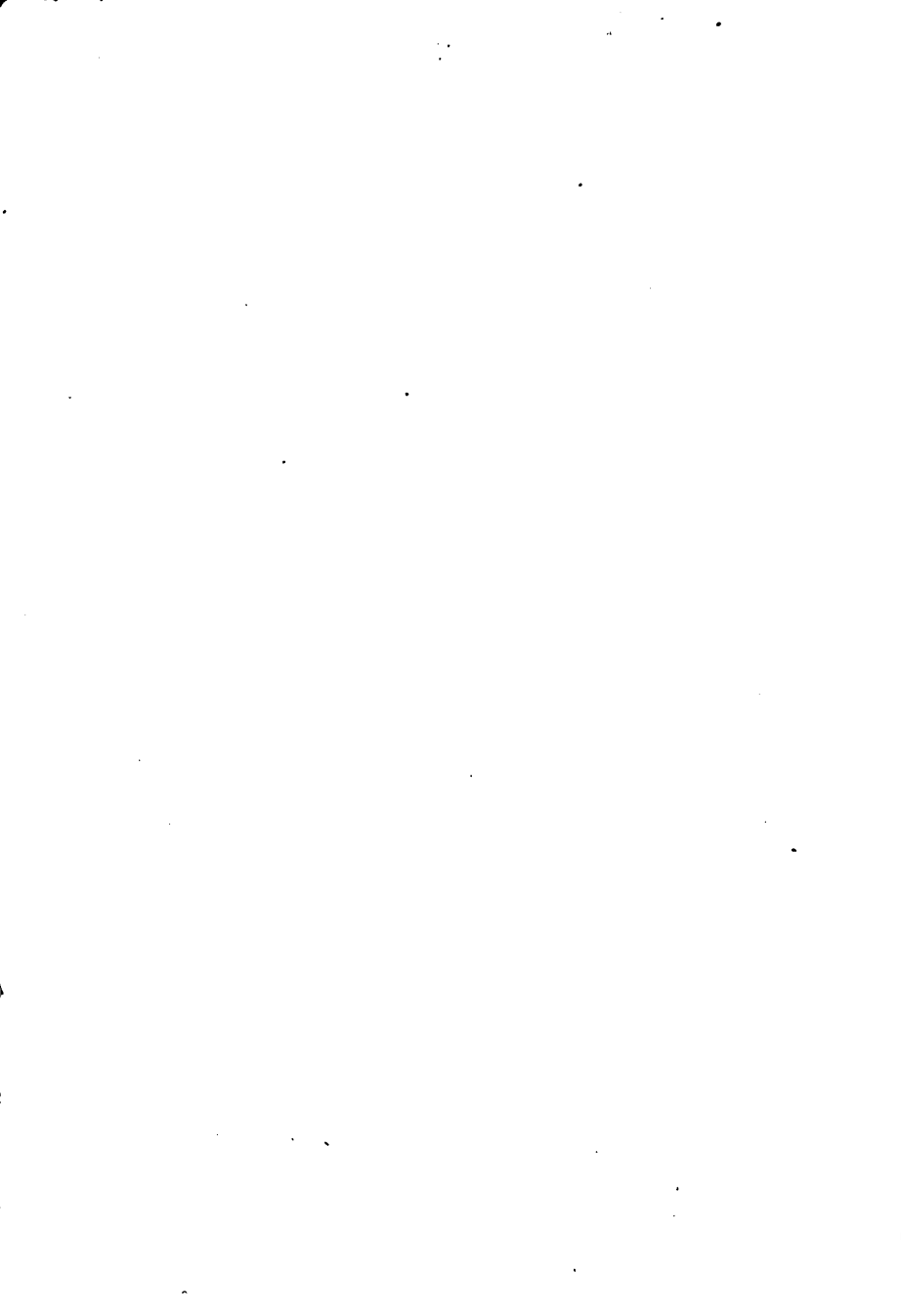
A Guide to the
study of literary
criticism (1875)

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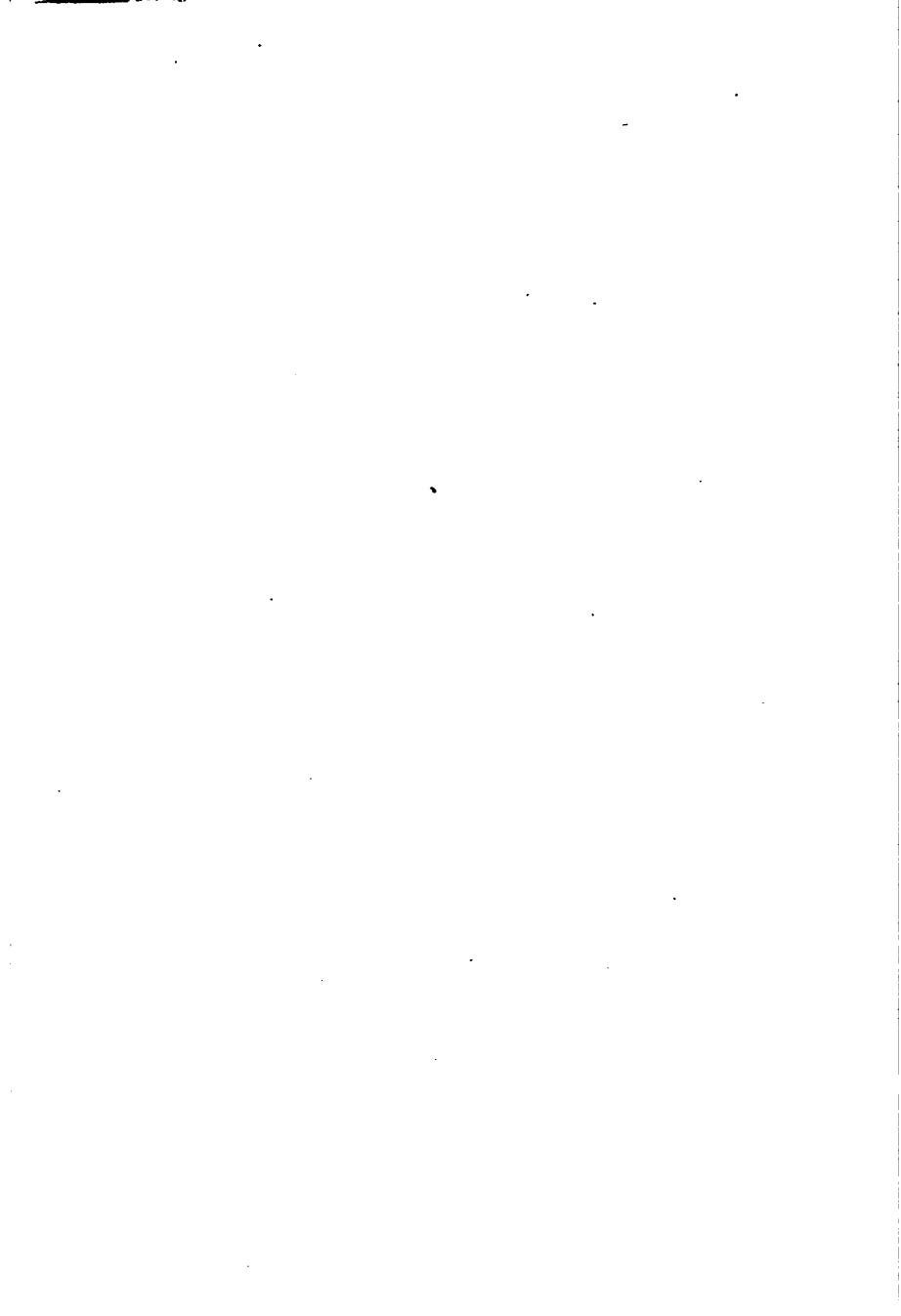
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A Guide —

To the
Study of

Literary
Criticism

CARBY.



A Guide

To the Study of

Literary Criticism.

By
Mrs. Angeline Parmenter Carey,
Teacher of Rhetoric in the High School of Indianapolis, Indiana.

WM. B. BURFORD,
PUBLISHER,
INDIANAPOLIS, IND.

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Preface.

This volume is prepared for the use of pupils in the High School of Indianapolis, Indiana. In the prescribed English Course, three years are devoted to the combined study of Rhetoric and Literature. This volume is intended for the use of pupils in the second half of the third year of the course.

The ideas here advanced are collated from the writings of modern critics, and are put in this form for convenience in teaching.

The text-books of which the largest use has been made are: "Elements of Rhetoric and Composition," David J. Hill; "Practical Elements of Rhetoric," John F. Genung; "Complete Rhetoric," Alfred H. Welsh.

A. P. C.

INDIANAPOLIS, IND.,
September, 1895.

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Chapter I.

Literary Criticism.

The present century is distinguished by the establishment of a new department of letters; namely, the criticism and history of literature itself. Before the present century critical studies and estimates of great writers were made; but criticism as a department of literature, with distinctly recognized functions, is a development of literary art belonging entirely to the nineteenth century. Criticism has taken rank with the departments of Poetry, History, and Fiction. Its work is recognized as original, and as creative rather than destructive. Among its contributors are numbered the greatest minds of the century.

I.

The development of literary criticism can be traced from the work of Aristotle, whose critical studies of the Greek dramas established definitions and canons for tragedy. The first great epoch of criticism was the Alexandrian Era; but the work of the critics of that time differed from that of modern critics. The men of Alexandria, during the two centuries preceding the Christian Era, had all the

The History
of the
Development
of
Literary
Criticism.

products of Hellenic genius to work upon; but they sought to extract from these only forms of grammar. They studied chiefly words and phrases, in order to discover rhetorical laws that should be a standard for literary style.

In English literature, the name of Dryden (seventeenth century), and the names of Addison and Dr. Johnson (eighteenth century) remain associated with literary criticism. But it was the establishment of periodicals, in the beginning of this century, which gave the great impulse to a critical study of literature. "The Edinburgh Review," (founded 1802) and "The Quarterly," (founded 1809) were largely devoted to critical reviews, as were also the somewhat less influential "Blackwood's Magazine," "Fraser's Magazine," and "The Westminster Review." These reviews were conducted in the interests of political and religious parties. "The Quarterly" was the organ of the Tories, the conservative party, and aimed to crush a spirit of progressive liberty in politics and in letters. "The Edinburgh Review" was the organ of the Whigs, the liberal party, who rejected all precedent and authority. The literary criticism was warped by the bias of the particular review in which it was published, and thereby loses much of its authority to present readers. The names of all that group of writers, usually known as the first English critics, are connected with these periodicals. Sir Francis Jeffrey, Sidney Smith, and Lord Brougham, in their connection with "The Edinburgh Review," are considered the founders of the era of criticism. William Gifford, noted as a satirical writer, gave "The Quarterly" its reputation for bigoted judgment, and a savage kind of caviling that does not deserve the name of crit-

icism. John Wilson (Christopher North), as editor of "Blackwood's," was the forerunner of the modern critical spirit. This early criticism was marked by that kind of humor which consists rather in an acute perception of the ludicrous and contemptible than in a kindly sympathy. It was full of personal abuse of the writers of that time, and has the effect of smartness rather than penetration. In that day, the reviewer's skill lay in the clever detection of faults. It was more largely condemnation than would be tolerated to-day. It should be called hypercriticism rather than criticism, because of its needless fault-finding without a recognition of merits. It was not at all in accordance with what Carlyle has since announced to be the foundation of all right judgment, which is "to see good qualities before pronouncing on the bad." On account of this, the critic and his work became the subject of much contempt, from which criticism has even yet scarcely recovered. There is much testimony from eminent authors concerning the injury caused by this hypercriticism.* No doubt there was reason for Byron's parody:

"Who killed John Keats?

'I,' said the Quarterly,

So savage and tartarly,

'Twas one of my feats.'"

Keats had dedicated "Endymion" to Leigh Hunt, and this compliment to one who was offensive to the Toryism of that day may have had something to do with the savage character of the critique in the "Quarterly."

*"Curiosities of Literature."—Disraeli. (D. 55, Vol. I.)

"Curiosities of Criticism."—Henry Jennings. (D. 2360.)

"Essays on English Literature."—George Saintsbury. (D. 2477.)

The title of every book is accompanied by the shelf-number of the book in the Indianapolis Public Library.

Scott and Southey were contributors of critical essays to these periodicals, but it was not until the names of Coleridge, Wordsworth, Lamb, DeQuincey, Leigh Hunt, and Hazlitt appeared in these Reviews that criticism acquired the tone which entitles it to an eminent place in literature. This group of critics, soon followed by Carlyle and Macaulay, are distinguished for the delicacy and penetration of their critical faculty, for their scientific investigation of æsthetic principles, as well as for their graceful chat about literary men. Coleridge and Wordsworth were the first to show a catholic spirit. Hazlitt is acknowledged to have had a penetrating vision, even though he saw through colored glasses; while his artistic and philosophic temperament has made his criticisms of permanent value. DeQuincey is particularly noted for the beauty of his style, and for his remarks upon literary style in general, which still remain a standard for judgment. The name of Walter Savage Landor belongs in this group of classical critics; but Leslie Stephen thinks that Landor is now "a splendid name rather than a living influence." This group of critics developed the *art* of criticism in England. Their work, however, was due to German influence. The Germans were the first to be historical, philosophical, and creative in their criticisms. Goethe first substituted insight for literary tradition and emphasized *sympathy* as the key-word of the critical art. The example set by the German critics, Goethe, Schlegel, and Ulrici, and first followed in England by Coleridge and Wordsworth, gives a very different stamp to the work of this group from that which marks the work of the earlier group.

In this latter part of the century the ablest writers are engaged in literary interpretation. Matthew Arnold, Andrew Lang, Walter Pater, J. A. Symonds, George Saintsbury, in England, and James Russell Lowell, Edmund Clarence Stedman in the United States, have pursued criticism for the highest ends. It is enough to say of these critics that they hold absolutely the first rank. John Ruskin, although a literary critic, is more than this; he is a critic of all forms of art, and even of life itself. Sainte-Beuve is not only the type of all that is excellent in modern French criticism, but he is generally considered the greatest critic that the world has known. Schérer is another French critic much enjoyed and quoted.

Only slightly less eminent, and probably more popular, certainly of recognized authority, are the following modern English critics:

John Morley, editor of a series called "English Men of Letters," a series of such authority that to be a contributor to it establishes one's high rank as a critic.

Henry Morley, author of the series "English Writers," an exhaustive study of early English literature.

John Campbell Shairp, successor to Matthew Arnold in a professorship at Oxford, whose "Aspects of Poetry" (D. 2785) will teach one what to look for and enjoy in poetry.

Leslie Stephen, whose scholarly yet entertaining views are found in "Hours in a Library" (3 vols., D. 2441.)

Frederic Harrison, a frequent contributor to the best periodical literature, who tells one how to use books in "The Choice of Books" (D. 2224.)

Edmund Gosse, a critic of Danish and Norwegian poets and of eighteenth century English literature.

Richard Holt Hutton, who has a reputation for straight-forward honesty of opinion. He may be taken as an antidote against too much admiration for certain authors.

Austin Dobson, a lyricist, to whom, Mr. Matthews says, the young school of American writers of verse look up as to a master. He is also a critic about whom there is nothing amateurish.

Augustine Birrell, a prolific and popular critic, the charm of whose style may be seen in "Obiter Dicta" (D. 5445.)

Walter Bagehot, favorably known as critic as well as political econonomist.

Robert Louis Stevenson, whose fame as a novelist much exceeds that as a critic.

William Watson, poet and critic, author of "Excursions in Criticism" (D. 2472.)

W. E. Henley, another poet and critic, author of "Views and Reviews" (D. 2367.)

In the United States, criticism has kept pace with that in England. Andrew Lang recognizes its authority. Besides Lowell and Stedman, who, without question, enjoy first rank among critics, Henry James, who may be claimed as an American, takes high rank. As far as scholarship can equip a critic, Mr. James is thoroughly equipped. He composes with great literary skill. His style is coldly analytic. He is especially good authority on French poets and novelists.

Several other Americans, whose work may fairly be called literature, have made valuable contributions to this department of letters.

Margaret Fuller Ossoli was the first American critic who had a wide recognition.

E. P. Whipple and James T. Fields made good literature popular by their critical treatment of it. Mr. Whipple, particularly, has contributed many volumes of biographical and critical studies of authors.

Bayard Taylor added to his high worth as a poet and general prose writer by his translation and interpretation of Goethe.

Richard Henry Stoddard, well known as a poet, is better known for his poetic criticisms.

Charles Dudley Warner, Richard Grant White, and George William Curtis form a group of essayists whose connection with literature grew out of their work as journalists. All these are given a high place by the unanimous consent of their own day; Mr. Warner for his humor, Mr. White for his philological accuracy, and Mr. Curtis for his judicious judgment and graceful style.

Horace E. Scudder and William T. Harris are well known to the readers of criticism, Mr. Harris being considered an excellent interpreter of Goethe and of Dante.

Sidney Lanier, the poet, has published two books which are valuable additions to this department. Mr. Stedman says of Lanier: "How logical was his exposition of the mathematics of beauty is seen in that unique work, 'Science of English Verse.'" (S. 1646.) The other book is, "The English Novel and the Principle of its Development." (D. 2700.) Mr. Lanier says that his reason for writing these was that criticism was without a scientific basis for even the most elementary of its judgments.

Hamilton Wright Mabie and Brander Matthews are the best recent critics. Brander Matthews is the best American critic of the drama as William Archer is the best in England.

Laurence Hutton, well known as a critic of the stage, is becoming widely known as a literary critic through his position as conductor of Literary Notes department in "Harper's Magazine."

There are very few writers of note who have not had something to say in criticism. Thomas Wentworth Higginson is quoted sometimes as a critic of American authors, John Burroughs has interesting chapters on Carlyle, and Emerson may be seen as a critic in Mr. Woodbury's book, "Talks with Emerson" (D. 2369) in the chapter on "Criticism."

Mr. Boyesen, although a Norwegian by birth, is now identified with American criticism.

Among magazines, the standards for literary criticism, were formerly "Scribner's Monthly," "Harper's Magazine," "Atlantic Monthly," and "North American Review." Those which now make a specialty of literary criticism are "The Cosmopolitan," "The Nation," "The Critic," "The Literary World," and "The Dial."

Upon the works of a single author, such as Homer, Dante, or Goethe, there are whole libraries of critiques, while "Shakespeariana" constantly increases its huge proportions. While it may be true that Shakespearian criticism has discovered much that was entirely foreign to Shakespeare's own mind, we should certainly lose much stimulating and instructive reading if we were to ignore what has been said of Shakespeare's dramas by Victor Hugo, Ulrici, Schlegel, Gervinus, Coleridge, Henry Hudson, Richard Grant White, Mrs. Jameson, and

Professor Dowden, to which list many, doubtless, would wish to add the names of Hiram Corson and Denton J. Snider, of recent prominence in this country.

This is the great company who have fashioned a new form of literature, a form suited to the intellectual tendencies of the age. Literary criticism may be classed with other departments of creative literature, such as Poetry, History, Drama, and Fiction, from the fact that so many minds of the highest order have found in it their chief means of expression. The great mass of literary interpretation, and philosophy in the form of criticism, is so important that the nineteenth century, as a literary period, may be called the Age of Criticism.

II.

There are recognized grades of literary power. Highest of all is that masterly imagination which has the power to create new ideas, new scenes, characters, and events, which power is now divided between poetry and fiction. Next to origination is the power to interpret the original creation. This power is only slightly lower than that of the highest grade. There is a difference in mental direction rather than a difference in kind of mental endowment. To interpret a work or to give a just estimate requires the special knowledge and the same feeling, though perhaps in a less degree of intensity, that inspired the original production. The true critic has the fine sensibility of the poet and the novelist's familiarity with the workings of the human heart in all its moods. In all attempts at classification, it is impossible to draw a distinct line of separation be-

The
Critical
Faculty.

tween the writers of the first and the second class. Criticism may be true creation, as prose may be poetic.

The critical faculty belongs to a peculiar temperament, which may be described as an openness to ideas—that which is called “hospitality of mind.” The ability to take delight in another man’s work, and the willingness frankly to express this delight, is the basis of the critic’s personal character. This is a trait not inconsistent with that interest in an author’s views which leads to respectful discussion when agreement is impossible. Reverence, too, is a part of the critic’s disposition, which leads him to regard a book, as Milton regarded it,—“the precious life-blood of a master spirit.” With such a disposition, the inward spirit of a book will not be overlooked while giving attention to external form and expression. The critical faculty belongs to a nature that can be both just and generous, with perceptions both fine and broad, a nature which is free from “nervous airs of responsibility,” as William Watson said of Mr. Saintsbury, and which has “enough wit to aerate judgment,” as was said of Mr. Lowell. Learning can not come amiss. Wide information about books and men gives weight and force to judgment. But learning can not supply the critical faculty. Mr. Symonds puts common sense, implying knowledge of human nature, above learning. He says: “Finally, the critical faculty may be described as trained perception in a man endowed with common sense and sound imagination.”

With such a conception of the critical faculty, one resents the remark of Bacon: “The critics are only brushers of noblemen’s clothes.” One also refuses to acknowledge humor in the remark of Oliver Wendell

Holmes: "When Nature invented authors she contrived to make critics out of the chips that were left." As one realizes the true nature of the critical faculty, the short list of critics grows shorter, and he finds it difficult to say who among the critical writers really possess the critical faculty.

III.

The term critic is classical in both Greek and Latin literature. The word is usually misinterpreted to mean one who finds fault. By derivation it means one who is competent to be a judge. Judging includes

a recognition of excellence as well as of defects, and a balancing of these, followed by an unprejudiced decision upon the merits. A critical writing is called a critique or review.

The accepted sense of the word criticism changes somewhat as the idea changes in regard to the function of criticism. In the early part of the century, the critic's function was simply to judge—to praise or to condemn. Criticism then meant a verdict upon the fidelity with which a writer conformed to the standards of that time. The rhetorical laws which had then been deduced were considered absolute and were used as a rigid standard by which to judge genius. Soon insight took the place of prejudice. A growth in art was recognized. It became evident that the function of criticism is to study the work of artists in order to discover new laws of art. Because literature as an art has still a developing growth, no decisions can be final. Therefore, anything like arrogance of opinion is not considered sound criti-

cism. The best critic does not say what must be thought of a book, but what he has read in it—that is, he simply records his impressions. He is engaged chiefly in displaying the qualities of the works which he criticises. “He classifies and describes as a botanist the plants with which he has to do.” The field of the critic is the theories of art in general, which include theories of life and theories of beauty. The critics wage war upon these theories, but not upon individual authors. Critics are still severe upon those authors who are guilty of violating good taste, good morals, or the fundamental laws of style. But the function of the critic is chiefly æsthetic—to assist in the discovery of beauty, beauty of thought and beauty of form. The function of good criticism remains now as it was instituted by Aristotle—“the chiefest part of which is to observe those excellencies which should delight a reasonable reader.” In the words of Matthew Arnold, criticism is “a disinterested endeavor to learn and propagate the best that is known and thought in the world.” Mr. Arnold holds disinterestedness to be the fundamental rule of action for the critic. By this he means that the critic should not be so interested in a political faction, a religious creed, or a school of art, that he can criticise only from his particular point of view. This amounts to saying that the critic should have no bias, that he should be catholic. Criticism gives estimates authoritatively, while it is, at the same time, dispassionate and unbiassed. It is founded on principles too deeply rooted to be affected by a passing literary fashion; but it does not deny merit to a composition that departs from merely conventional theories.

It is not considered correct to speak of criticism as a science. It is an art. But a critic exhibits the scientific spirit by his search for the elements that enter into a work of literary art. "The search of science is for the fact and the law behind the fact." It is because literature has disclosed to them the soul and laws of life and art, that men who have themselves been creators in other departments of literature have taken up the study of the work of other men. Great sagacity is needed to perceive these laws, and power is required to make others apprehend them; so the greatest gifts are worthily employed. As sciences, philology for example, have become liberal by becoming comparative, so criticism has been liberalized by a comparison of the literatures of different ages and nations, English literature being compared with English literature of other times, with foreign literature of modern times, even with that of the Greeks and Romans, and the literature that is rhymed with that which is unrhymed. George Saintsbury says: "I should not dare to criticise the lightest novel if I did not perpetually pay my respects to the classics of many literatures. I am not sure that I do not appreciate the classics all the better from my not infrequent reading of modern novels."

Criticism is called scientific when it investigates the elements of art. It is called philosophical when there is an effort to refer to common causes all the varying emotions aroused in a course of wide comparative reading, the aim of philosophy being to connect cause and effect. Criticism is also called historical because "the critic makes himself acquainted with the conditions under which the artist grew, the habits of his race, the opinions of his age, his physical and psychological peculiar-

ities." There are permanent characteristics common to all good writing; then there are the peculiarities which spring from the spirit of the nation, the temper of the period, and from individual habits. To enter completely into an author's mind, to appreciate his aim, and to judge how he succeeded in achieving his aim, the critic must study the history of the nation, and of the period, as well as the personal history of the author himself. Good criticism always measures a writer by his people, his time, and his own special aim. Again, criticism is called creative because "by reproducing masterpieces with engaging rhetoric, the critic eloquently exhibits his own sensibilities, and creates new ideas and emotions in the reader."

IV.

The highest grade of literary criticism is called æsthetic criticism. The critics whose

Kinds of Literary Criticism.	work belongs to this grade consider the work to be examined as a work of art, designed to gratify the taste; and their object is to discover and exhibit beauty, and to disclose the laws of art. They show that literature is a revelation of life, and their mission is to assist the world to see the truth that literature has revealed to them. Matthew Arnold says: "Criticism makes the best ideas prevail. These ideas reach general society; the touch of truth is the touch of life. There is a stir and a growth everywhere; out of this will come new creative epochs of literature." The work of Coleridge, Carlyle, Ruskin, Sainte-Beuve is representative of this class.
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Criticism also takes the form of interpretation or reproduction. The critics of this class are the middlemen between the deep thinkers and ordinary minds. By simplification and illustration they give masterpieces currency. They make interesting what is obscure, make definite what is hinted, and, taking all the works of an author, they put them into such an order or system that the reader can comprehend these works as a whole. "Any process by which thought already existent is worked over and presented in another guise is interpretation of that thought." It makes the thought better known in so far as two statements are better than one. By many the best interpreter is thought to be he who simply records the impressions that he has received from an author's work. It is thought that the critic loses himself in conjecture when seeking what an author intended, and that he can do no more than honestly to relate the effect upon his own soul. No less an authority than Monsieur France, of the French journal "*Le Temps*," says: "The only true criticism is when the critic narrates the adventures of his soul in the midst of masterpieces." The adventures of each soul may differ from the adventures of each other soul; but, to prevent going far astray, the young reader will do well, while his soul is setting out upon its adventures, to heed the guide-posts which have been set up by experienced travelers.

There is a kind of criticism that exhibits the critic rather than the author. Brander Matthews ridicules the critic who does not criticise the book before him, but who writes a parallel essay, for which the volume he has in hand serves only as a peg. Many critics do not overcome the natural tendency to read into the

original their own ideas and give the original a wrong coloring by their own preconceptions. For this reason it is said that an original, creative mind disqualifies one for a critic. The fact that some of the best criticisms have been written by those who are creators in other departments of literature, proves that this is not universally true. The ideal interpreter is a transparent medium for the author's thought, which thought becomes clearer for the transmission.

There is a kind of criticism which might be called biography, much of which really belongs to the department of critical writing. Some of these criticisms are of high class, but the student needs a warning against those very popular books which are only gossip in their nature, and which satisfy nothing but an idle curiosity concerning those personal details which should be respected as belonging to a man's private life. While, as has been previously said, the critic who makes a thorough study of an author can not overlook the circumstances of his life, there is a growing tendency among readers to know an author only through his books. George Saintsbury says: "Biographical and anecdotic detail has, I believe, much less to do with the real appreciation of the literary value of an author than is generally thought. For myself, I should like to have the whole works of every author of merit, and I should care little to know anything whatever about his life." In the study of Carlyle, for instance, it is more profitable to study the historical period in which he lived, to learn enough of his ancestry and birthplace to understand his blood and bias, and just enough of his social relations to understand his point of view, and then to read the chapter which almost every critic of high rank devotes

to Carlyle, than it is to read volumes devoted to personal detail. Bayard Taylor believes that intellect and the artistic sense entitle a man to a place in the world of letters. Personal character counts for much in literary *popularity*, but it is upon intellect that *fame* depends. The reader will find good advice concerning the reading of biographical detail in the chapter on Froude's Life of Carlyle in "The Choice of Books."—Frederic Harrison. (D. 6920)

Another kind of criticism is the editing and annotating of masterpieces. Interpretation begins with verbal criticism, the analysis of the grammatical features of expression, and with questions of dates and sources. A knowledge of the exact meaning of a word or expression is a great aid in determining the whole bearing of a passage. Verbal criticism, then, is a useful form of criticism, since it is the function of criticism to interpret. However, the study of the bibliography of "Paradise Lost" is not absolutely necessary to a comprehension of the poem. "The Faery Queen" does not demand a preparatory training in Anglo-Saxon; one may be acquainted with the history of our language in all its stages and be able to explain all the antiquated expressions in this epic without knowing what makes it valuable as a means of culture. The student must remember that the study of words and the resolving of figures of speech and allusions is but the beginning of interpretation.

Besides the criticism of the classics, grave and learned, there is much criticism that is in touch with the spirit of the hour. Modern literature is too prolific for any one to keep pace with its innumerable productions. Hazlitt, in his "Table Talk," says that there must be tasters for

the public. The best periodicals employ specialists, who may be called tasters, who simply aim to deliver a verdict on a book with the passionless honesty of a good judge. New genius is often brought into notice by these appreciative estimates. Of those estimates which are anonymous we are advised to beware. There are book-notices that pretend to no art, the judgments rendered upon books being regulated by commercial interests.

V.

**The
Advantage
of
Reading
Criticism.**

Some readers think it unnecessary and unprofitable to read what one man has said about another man's books. A reader must disabuse his mind of this notion if he wishes to form what may be called a finished taste for good writing. One's taste is apt to be provincial unless corrected by the catholicity of modern criticism. Some of the best books in our language are written in defense or in praise of the great masters in literature, or in explanation of literature in general. To be intelligent concerning books, it is now considered as necessary to be acquainted with the great body of critical writings as with the original works of the masters. Mr. Howells declares that he reads as much in criticism as he reads in poetry, in history, or in fiction. There is no loss of independent power in thus accepting, at the hands of the critics, the keys that unlock the "Kings' Treasuries," as Ruskin calls the world of books. "We waste our powers when we refuse a guide, and by forcing our minds hither and thither, like navigators exploring each new stream while ignorant of its course

and current, we squander in idle researches the time and thought which should send us steadily forward on our road. We vitiate our judgments by presumptuous conclusions, and weaken our untrained faculties by the very methods we hoped would speed their growth.”*

Criticism, in the first place, is useful to the reader in providing a sort of conspectus of literature, as an atlas provides a conspectus of the terrestrial globe. If it does no more than point out certain authors, showing their characteristics and the nature of their writings, so that the reader may not, in the multitude of authors and books, miss the one in whom he can have the greatest interest, then a great service will have been performed.

In the second place, criticism is not only useful, it is absolutely necessary to really intelligent reading. Bayard Taylor says: “It is nonsense to say that if a literary work is worth anything it will be understood by the average reader without any commentary.” To be sure, the critic applies only that sense and judgment which belongs to every one, but he has trained these beyond the ordinary degree of precision by the constant exercise of sensibility and the acquisition of exact knowledge. Besides, more imagination is required than the average man possesses in order to get into another man’s mind so as really to appreciate his aim and point of view, without which there can be none of that sharing of an author’s feeling which is true comprehension. The ordinary mind is toned up to the pitch necessary for companionship with a master by reading a good criticism of that master.

*Agnes Repplier.

The reading of criticism will form a critical habit, the habit of analyzing, classifying, and comparing. Some claim that this habit interferes with pure enjoyment in reading, but it should increase the pleasure by aiding in the discovery of the latent beauty and artistic finish which an uncritical mind overlooks. Certainly no one will read with profit that which he does not learn to read with pleasure. If the reader does not find in a book what he is ready to receive, the book will be nothing to him, whatever the critics may say about it. But a good criticism will often expand the mind to receive and enjoy what was before unintelligible. It will give the reader something to look for in a book.

Again, much of the admiration that is felt for certain authors is mere infatuation instead of intelligent discernment. To young minds all seems fine, and without critics to point out where the defects are even in good work, there might be no discrimination between the good and the better. "‘I know what I like,’ is the pernicious maxim," says Howells, "of those who do not know what they ought to like." The critic teaches one to love wisely as well as to love well.

Further, the good critic (not the writer of book notices whose object is to increase sales) distinguishes for us from among the great mass which the press is daily turning out, that which is literature from that which is not. The books which have nothing to say to the critical sense do not belong to literature. Temporary popularity is no test of merit. "Three parts of what is contemporary is temporary only," says Mr. Matthews. The best critics, whose example we can not do better than to follow, pointedly pass over what may happen to be accidentally popular.

The reader can not afford to neglect this department of letters if for no other reason than that it furnishes the best form in which to study literary style. If one wishes to improve his own writing, and to learn how to express his views in clear, forcible language, combining elegance with the easy tone of familiar conversation, he can not do better than to study the essays of modern critics; for perfection of form is nowhere seen more perfectly illustrated than in the best critical writing.

The reader who searches criticism to find an absolute criterion by which to judge will be disappointed. Because criticism is partly based upon personal taste, it can not claim scientific certainty for its results. In every true criticism there are two elements; namely, the absolute and the relative. Criticism is absolute when it is based upon actual fact and the canons of style. But the critic must also found his decision upon the enjoyment which the composition affords to his taste. As taste is not the same for all historical periods, for all races, nor for all persons, the critic's decision, in this respect, is only relatively true. Since taste is various, some maintain that there is no standard of taste. If by standard be meant an exact measure, there is none. A standard can be found only in the concurrent opinion of the best judges. The verdict is arrived at slowly, and after variations of opinion among even those who are best qualified to judge. This standard is not very serviceable because it is not ready for immediate application. "The claim of concurrent opinion to the dignity of a standard rests upon the fact that the fundamental element of taste is sensibility, and this is personal; whatever is personal has authority only as it be-

comes universal, or, at least, general.”* Mr. Symonds says: “The verdict of no one critic is final, for no one is free from partialities due to the age in which he lives. Still, a consensus of such verdicts eventually forms the voice of the people.” That this is true is fortunate, as it contributes to that catholicity of mind which is opposed to narrowness, bigotry, and dogmatism.

VI.

The reading of criticism may be made a disadvantage.

<p>The Disadvantage of Reading Criticism.</p>	<p>The critic should never be accepted as an infallible adviser, for there is no final criterion for the appreciation of art. The indolent acquiescence of readers—</p>
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“ Who pin their easy faith on critic’s sleeve,
And, knowing nothing, everything believe,”

has brought the reading of reviews into disfavor. The critic should never be treated with such reverence that no opinions of one’s own are formed. The critic should stand to the reader in the relation of a friend, not that of a master. He should be allowed only to guide, to suggest, to create in the reader a fresh current of ideas which will be truer on account of having had their source in the suggestions of the critic, but which will still be individual.

The unfortunate habit of adopting second-hand opinions might be formed by reading only one critic upon an author, or by reading only those who agree. If one will read the varying, contradictory opinions of several critics, he will be apt to catch the

*D. J. Hill.

contagion of mental activity, and struggle for an opinion of his own, which will probably be like none that he has read, but a resultant of them all. If these criticisms are read hurriedly, the shifting lights thrown upon an author dazzle and confuse. To inspect any subject from many points of view may make one "stick in indecision," but if the mind be in a healthy, active state, it should result only in "hospitality of mind." Any view is more conclusive when combined with other views. In order rightly to see one side, one needs to see more than one side. Mr. Ruskin says: "Matters of any consequence are three-sided, or four-sided, or polygonal. I have never met with a question yet which did not need, for the right solution of it, at least one positive and one negative answer, like an equation of the second degree." It is unprofitable to seek among critics only for a response to one's own opinion; seek rather to have new thought awakened.

The reading of criticism is a disadvantage if one allows it to take the place of an acquaintance with the great masterpieces themselves. Criticism is intended to send one to these masterpieces. Books are multiplied to such an extent that no person can be conversant with the whole scope of literature. It is necessary to know some authors only through the critics; but one should have a personal acquaintance with the masterpieces, and have a few favorite authors who are thoroughly read.

No disadvantage will result from reading criticism if, after reading several critics, one will go back to the original with eyes opened to see anew. If a student will read the analysis of some ideal character, such for instance as Goethe gives of Hamlet in a few pages of

“Wilhelm Meister,” he will return to the original with new interest and find in it a deeper significance. If one has read Dante’s “Divina Commedia” with little understanding and interest, before deciding that the poem can afford him no pleasure, he should read the chapter upon this subject in “Literature and Poetry,” Philip Schaff (D. 2520), then once more read the poem with an illumined mind. But the reading of even the fullest interpretation, such as Mr. Snider’s book on Dante (D. 1102), should never be allowed to take the place of a study of the original.

VII.

Since most people of any intellectual attainment are occasionally called upon to make informal criticisms of writers or of books, some directions may be given which are sufficiently suggestive to enable one to perform the task creditably.

**Directions
for
Criticising
an
Author.**

In the first place, be thorough. If you have not time to be thorough, do not attempt to criticise. You can not skim a piece of writing, dip into the pages of a book here and there, nor bestow attention chiefly on prefaces and indexes of an author’s works, and hope to make a fairly good criticism; for a glib use of the cant phrases of critical language and a certain smartness of tone does not take the place of judgment.

Read analytically—that is, read repeatedly, now with special attention to one aspect, again with special attention to another, resolving allusions, noticing the effect of figures of speech, the choice of words, the order and proportion of paragraphs, the variety of construction in

sentences, the logic of the remarks, the completeness of explanation and illustration. All this is attention to an author's style. Pay even more attention to the truth that is uttered, the energy and nobleness of thought, the manhood or womanhood that is expressed, or to whatever was the author's aim in writing.

Mr. Symonds gives a good list of questions with which a critic must concern himself. "How far is the representation of life or nature adequate to fact? To what extent is the author in harmony with the best thought, the noblest emotions, the worthiest sentiments of our race? What kind of individuality is indicated in the work? Does the artist show himself to be a man of normal or abnormal temperament? By right of what particular quality, moral, intellectual, or sensuous, does he claim attention? How is he related to the spirit of his age and nation, and what has he contributed to the sum of culture?" The critic connects these questions with a series of interrogations regarding the author's style—his command of language. By what means does the author make his thought impressive? Does he use few words or many? Are the words used noticeable for their strength or their beauty? Does the author make his idea plain by means of clear, forcible sentences, or by means of figurative language? Does he simply state facts, or does he fill the mind with pictures? Does he address the intellect only, or does he reach the intellect through the emotions? Does he please the ear by melodious words and by variety in the construction of sentences? Is his manner formal and precise or easy and graceful? Finally, the critic does not fail to say what the work is, what it is to him personally, and what it is not.

Mr. Brander Matthews gives the following good rules for reviewers:

- I. Form an honest opinion.
- II. Express it honestly.
- III. Don't review a book which you can not take seriously.
- IV. Don't review a book with which you are out of sympathy. That is to say, put yourself in the author's place, and try to see his work from his point of view.
- V. Stick to the text. Review the book before you, and not the book some other author might have written. Don't go round in a circle. Say what you have to say and stop. Don't go on writing about and about the subject, merely weaving garlands of flowers of rhetoric.
- VI. Beware of the Sham Sample, as Charles Reade calls it. Make sure that the specimen bricks you select for quotation do not give a false impression of the *façade*, and not only of the elevation merely, but of the perspective also, and of the ground plan.
- VII. Don't review a book as an east wind would review an apple tree—so it was once said Douglas Jerrold was wont to do.
- VIII. Remember that the critic's duty is to the reader mainly, and that it is to guide him not only to what is good, but to what is best.

VIII.

Everyone should learn to be a critic of his own writings. The following directions will assist one in the laborious art of composition and correction.

Directions
for
Criticising
One's Own
Composition.

- I. Give earnest thought to the subject about which you purpose to write. Be-

fore you obtain a full, clear view of the subject, you can not hope to communicate a clear impression to others. The habit of writing without first having distinct ideas will surely produce a confused and slovenly style. This will greatly increase your difficulties when you try to criticise the finished composition. It is very difficult, often impossible, to improve a composition simply by changes in words and sentence structure, if the subject matter has not been well thought out before writing. The surest way to avoid errors in construction is to have something to say.

II. Make a plan before beginning to write, and modify the plan as you proceed.

III. Compose slowly. It is to hasty writing that errors in style may be traced. It will cost infinite trouble to correct these errors and to eradicate the faults thus contracted. By hasty composition you will never acquire the art of writing well; by writing well, you will soon be able to write speedily.

IV. Revise carefully. Good sentences do not flow from the pen without any necessity for revision. The manuscript of even practiced writers is usually a network of erasures and substitutions. Horace says: "Condemn that writing which many a day and many a blot have not corrected and castigated ten times to perfect accuracy." Disagreeable as the labor of correction may be, he must submit to it who would express his thoughts with propriety and force. "A trained writer criticises his own work at every step of its progress. In addition to this, a most deliberate and scrutinizing examination of the composition is made immediately after it is completed. Composing is frequently accompanied with an excitement which magnifies merits and

conceals defects; hence, the eye of another, or the writer's own eye, after an interval of time, will detect faults which are not apparent to the composer at the time of writing. One's subsequent judgment is worth waiting for. Never regard a composition as finished until, after sufficient time has elapsed to allow it to pass out of the writer's mind, it is deliberately criticised as to ideas, plan, diction, and sentence structure."*

A writer can not be his own critic without a knowledge of the laws of style. If you wish to make a study of style beyond what may be learned in a text-book of Rhetoric, you will find it useful to read the short and readable essay, "The Philosophy of Style."—Herbert Spencer. (S. 1686.)

A very exhaustive study of style, yet clear and helpful, is found in "Rhetoric."—Phelps and Frink. (S. 1953.)

While thought is the basis of good writing, the thought will be obscured by poor expression. When something is told clearly, and said so as to impress strongly, or so as to arouse emotion, that writing is said to have literary style. When sentences are so badly constructed that no clear meaning is conveyed, or when facts are merely stated without the explanation and illustration necessary to completeness, the writing is said to have no literary style. In order, then, to have literary style, you must sort and sift your thoughts, weigh your words, and shape your sentences until you are sure that your thought will have its intended effect upon the reader.

Style is really the mirror of character. The author exhibits persistence by his choice of the best word among many; his love of order by the logical order

*D. J. Hill.

of his sentences, and by the good arrangement of clauses in each sentence; his disposition for thoroughness by the use of every explanation and illustration that can give his thought completeness. No less does a writer exhibit his indolence by the use of commonplace words that are not precise in their meaning; his undisciplined character by tolerating any order that first occurs to him; his lack of purpose by the bare, unfinished character of his work.

There are two kinds of style, each acquired by different methods. There is an impersonal style, common to all writers, which is nothing more than a conformity to the laws of good usage, which laws can be learned from a text-book. There is also a style, not only correct, but graceful, and possessing that subtle something called artistic finish, in which the author displays his personal taste. This is acquired only by means of association. Study the style of the best authors, observing what it is that gives the pleasing effect to their writings. As much as possible, read aloud and commit to memory the prose writings of good authors. No exercise is a greater aid in acquiring a good style than what is called translating from an English author into your own words. For instance, take a page of any good prose, and, having read it until you have mastered the meaning, lay aside the book and attempt to reproduce the page. A comparison of what you have written with the original will then show you in what the faults of your style consist, and how you may correct them. This comparison will disclose to you, also, the beauty of the author's style, which before may have been unnoticed. Nothing, however, can take the place of painstaking practice in the expression of your own thought, improve-

ment depending upon a determination to consider no composition finished until it is as good as you know how to make it.

The whole of rhetorical art consists in this :

1. A definite theme that is constantly apparent to the reader.

2. Ideas which are the result of alert observation, thorough reflection, and wide reading, and which are well amplified by explanation, illustration, allusion, and quotation.

3. A plan which makes the thought progress in a regular sequence.

4. Paragraphs by which the reader may see the branches of the theme.

5. A conclusion that makes the writer's purpose evident.

6. An introduction that makes the theme attractive.

7. Diction that is pure and precise.

8. Sentences which have unity, clearness, and variety of construction, and which are forcible and melodious.

9. Figurative language which increases the vividness of the idea.

10. An appeal to the æsthetic emotions by means of the beautiful, the sublime, the witty, the humorous, or the pathetic.

These are the points to which you must direct your attention when criticising your own composition, or when reviewing the prose writing of any author.

Chapter II.

Taste.

Literary criticism is the application of taste to literature. It is important, therefore, to understand what taste is. Beauty is that with which taste concerns itself. Taste is that faculty of the mind by means of which beauty is apprehended. Some idea of the nature of beauty is, then, also necessary. Thus the study of criticism naturally leads to the study of æsthetics. The word æsthetics was invented by the German professor, Alexander Baumgarten, as the name of the science of beauty, or science of taste as it is sometimes called. He believed that a sort of demonstration can be given of the qualities of anything that is said to be beautiful, and that taste operates according to certain principles. "Though philosophers have undertaken to frame a science of taste, it remains to be proved that there can ever be such a science," says Theodore Child, probably the best modern authority on æsthetic subjects. The adjective æsthetic is now used to designate all that appeals to the imagination and taste, giving rise to a sensation of pleasure, which is the result of our sense of the beautiful.

I.

The word taste, meaning that sense of the tongue which distinguishes flavors, is applied metaphorically to an analogous faculty of the mind. "Taste is the power by which we feel and discern the merits and defects of a production that is designed to please."*

The
Nature
of
Taste.

Taste is not concerned with anything that is designed only for utility. In the exercise of taste, one must both feel and discern. Taste is not a distinct faculty of the mind, such as memory; it is the co-operation of two faculties—sensibility and judgment. Sensibility is the capacity to feel; a susceptibility to impressions from external objects or from ideas, which impressions may be pleasurable or painful; such a delicacy of feeling as quickly responds to any expression of emotion with sympathy; that sensitiveness which is quickly and acutely affected by appropriate agents. This quality of mind is similar to that quality in a musical instrument which makes the instrument sensitive to slight changes in atmospheric conditions. Judgment is the capacity to compare ideas, to find their mutual relations and their real value. It is the power to examine, to test, to discriminate, using always as a basis generally accepted principles. Judgment is that discernment, penetration, sagacity, or intelligence, which is able to refer everything to a cause. The exercise of emotion alone is not an exercise of taste. An emotion of pleasure might be aroused by something which, when tested by canons of style, proves to be faulty; in this

* D. J. Hill.

case judgment corrects emotion. When a poem, for instance, is read, an emotion is first felt, either pleasurable or the reverse; then a foundation is found for that emotion by discerning the cause. Although a person may not always be able to ascertain the cause of the emotion, a tendency to analyze the emotion in order to find its cause, grows with the cultivation of taste. In the exercise of taste there must be emotion, but it should be balanced by judgment.

"As sensibility and judgment are both necessary elements of taste, so there are two corresponding necessary qualities of taste; namely, delicacy and correctness."* Delicacy of taste is a more than ordinary sensitiveness of mind, which, by instinct, makes fine distinctions. Correctness of taste is an accuracy of judgment according to principles. Each quality to a certain extent involves the other. When a high degree of both is united in the same person he may be said to have pure taste.

Philosophers do not agree in regard to the nature of taste. Blair defines taste: "The power of receiving pleasure from the beauties of nature and art." Coleridge says: "Taste is an intermediate faculty which connects the active with the passive powers of our nature—intellect with the senses." Wordsworth says: "The word taste is a metaphor, taken from a passive sense of the human body and transferred to that which is not passive—to intellectual acts and operations." Theodore Child thinks that taste, which is the faculty of æsthetic enjoyment, is the passive receptivity which the positive passion of works of art

*D. J. Hill.

demands. He says that it is the common but mistaken tendency "to inquire, to ascertain, instead of accepting and communing, and eschewing comparisons made with a view to depreciation of one work and the exaltation of another." Ruskin says: "Perfect taste is the faculty of receiving the greatest possible pleasure from those material sources which are attractive to the moral nature in its purity and perfection." Ruskin thinks that taste is pure sensibility; Burke, that taste is only keen perception; Akenside, that it is only a form of the imagination. Cousin, the French philosopher, says: "Three faculties enter into the complex faculty of taste—imagination, sentiment, reason." Welsh says: "Taste must not be confounded with imagination. Taste is executive power, power of criticism, power of conscious reflection, power to adapt means to ends. Imagination is instinct, spontaneous intuition. The distinction is much the same as between talent and genius."

There is no absolute criterion by which a person can judge whether his taste be good or bad. Every epoch and every nation has had its own peculiar taste. When martial passion was the highest expression of human nature, the taste of the age expressed itself in such poems as the *Iliad*. The dramas, orations, and lyrics of the classic age expressed the taste of that time for order, fitness, proportion, and unity. The characteristic German taste is for acuteness of thought and exactness of expression, while that of the French is for delicate sentiment, and for beauty and brevity of phraseology. During the life of the individual his taste varies. A growing taste substitutes probable tales for wonderful stories; a mature taste prefers epigrammatic speech to

impassioned oratory, and the higher forms of poetry to the metrical romance.* Concurrent opinion is the only standard for taste.

II.

Taste may be improved or degraded. That taste may improve is evident from the rapid development of art among nations like the English, who a few centuries ago were barbarians; that taste may be degraded is evident from the decline of Grecian art after the Roman conquest of Greece.* Some naturally possess refined sensibility and sound judgment; others seem to be devoid of æsthetic powers, being occupied only with the utility of things. Some degree of taste is universal. Latent taste may become active and correct (1) by judicious exercise, just as sight may be made keen by attentive use; (2) by making the exercise of taste analytic—that is, referring pleasure to its cause; (3) by the study of nothing but masterpieces, since simply to associate with the best forms a literary instinct; (4) by the process of translating good English prose into one's own language, and then comparing the translation with the original. The cultivation of taste is really a cultivation of emotion and reason. Lord Jeffrey says: "The only cultivation that taste should ever receive with a view to the gratification of the individual, should be through the indirect channel of cultivating the affections and powers of observation. He will see the most beauty whose affections are warm and most exercised, whose imagination is most powerful,

*Suggested by D. J. Hill.

and who has accustomed himself to attend to the objects by which he is surrounded.”

“The critical spirit, the love of beauty, taste, are latent faculties that may be rendered conscious by a study of the artists. Repeated examinations of works of art accumulates in the memory a store of observations and comparisons which lead to judgments and to the ascertainment of sources of pleasure. The essential condition for the cultivation of taste is the existence of accessible and abundant points of comparison. The refined connoisseur is a man possessed of memories of the greatest possible number of fine works of art and a reasoned knowledge of the æsthetic pleasure which they are capable of producing. These memories furnish him with numerous comparisons which enable him to appreciate, enjoy, and classify rapidly and surely. Taste thus becomes a question not of knowledge of precepts, principles, or laws, but rather of personal culture and education. Therefore, equality of physical gifts combined with equality of education and of culture can alone render possible more or less complete coincidence of judgment, and identity of appreciation between two or more persons as regards a work of art.”*

* Theodore Child.

III.

Taste is the power of perceiving beauty in nature, art, and literature. "What beauty is, has not yet been satisfactorily defined. It is one of those words, like genius and nature, by which we designate the inexplicable. The word beauty serves to designate something alien to utility, something superior, exhilarating, mysterious, that gives joy, some excellence or perfection that exhales charm, whether it be inherent in animate or inanimate objects." *

There are several theories in regard to the nature of beauty. The *subjective theory* maintains that beauty is in the nature or action of the soul. Hume says: "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them, and each mind perceives a different beauty." This theory is held by Plato, Coleridge, and Ruskin. The *objective theory* regards beauty as residing in the qualities of external objects which produce pleasing emotions within the soul. This theory is held by Aristotle, Baumgarten, and Burke. The *associational theory* holds that beauty is neither native in external objects nor in the mind, but consists in the power of certain objects to recall pleasing emotions. Lord Jeffrey holds this theory. The poet Keats sums up his idea in the few words, "Beauty is truth; truth, beauty." Plato declared that the good, the true, the beautiful are the all-comprehensive ideas. They stand in very close relationship to one another, differing in mode of expression rather than in essence.

* Theodore Child.

Chapter III.

The Aesthetic Qualities of Literary Style.

The fundamental qualities of style are *unity, clearness, and force*. These are sometimes called the intellectual qualities of style. The highest quality of style is that which appeals to the æsthetic emotions. An æsthetic emotion is one which is aroused by the presentation of beauty—beauty of nature, of character, or of thought. An æsthetic emotion is always pleasurable. A writer can not afford to disregard the emotions; the literary artist never fails to make an appeal to them; for the mind of man is reached not only through his reason and his imagination, but also through his feelings. The subject presented by the writer must be in harmony with what reason will accept, but it must be presented in such a way as to stir a pleasurable feeling by the beauty with which it is expressed. It is this emotional quality of style which distinguishes that writing which is called literature from that which is not so called. An author must have such a wide view of his subject that he sees it not only as true but also as beautiful, and must himself have an emotional appreciation of his subject, in order so to present it that the reader shall feel an emotion concerning that in which he had before seen neither beauty nor truth.

I.

The appeal to the æsthetic emotions is that quality of style which makes literature one of the Fine Arts. The Fine Arts are Architecture, Sculpture, Painting, Music, Poetry.

Literature
as a
Fine Art.

Literature is sometimes given in the list, used as synonymous with poetry, since the nature of writing may be the same whether it be prose or metre. The Fine Arts differ from one another mainly in the material used in constructing the form which is given to beauty. Architecture and sculpture use solids and address the eye. In painting, color, light and shade are used to address the eye. In music, sound is used to address the ear. In literature, language is used to address the imagination. As a building does not belong to architecture until the beautiful transcends the useful, so literature is not a Fine Art unless every other aim is subordinated to the end of arousing æsthetic pleasure through the emotions. Literature is a Fine Art when it affords pleasure, not only by what is said but by the curious or beautiful way in which it is said. In literature of this class, the author's aim is not to inform the mind of facts, nor to persuade to new views by argument, but to afford pure pleasure, aside from any practical benefit except the benefit of enjoying truth and beauty.

Literature which is Fine Art has the high purpose of developing those spiritual qualities of mind which lie dormant if nothing but reason be made to act. Such literature gives elevation and expansion to the mind of the reader. It cultivates the spiritual eye, making one see that which before had been invisible, and mak-

ing one susceptible to the influence of subtle beauty, which the five senses do not apprehend.

The literary artist is not a sentimentalist. His sensitiveness to beauty is not only compatible with sound reason and with a wide knowledge of facts, but it is really necessary to their possession. Great sensibility is as essential to culture as is intellectual grasp—indeed, the two are identical. The author who arouses æsthetic emotion must possess both delicacy and correctness of taste. His delicacy of taste will discover qualities which can not be detected by the untrained senses. His correctness of taste will insure intelligent agreement with accepted standards. The writings of such authors are full of sentiment but not of sentimentalism. A sentiment is a deep-seated sense of truth, the result of appreciating the difference between the true and the false. It is a conclusion to which the reason has arrived, but concerning which there is strong feeling. Sentimentalism is feeling without any foundation in the reason; it is, therefore, vacillating and superficial.

The five principal sources of æsthetic pleasure in literature are the Sublime, the Beautiful, the Pathetic, the Witty, the Humorous. It depends upon the subject and upon the author's aim whether one or another can be used most effectively. It is usually possible to grace one's style by the use of one of these.

II.

To understand what is technically meant by the sublime in literature, it is better to define the emotion aroused by it than to define what a sublime passage is; for a passage can be tested for sublimity only by the emotion which it

The
Sublime.

arouses in the reader. The emotion of the sublime is the effect which greatness has upon us—greatness of power, of space, or of soul. Any object, any thought, any emotion which gives an impression of power is sublime. The emotion is awe; it is not quite fear, for that would not be an emotion of pleasure. This feeling of awe is accompanied by a feeling of humility, followed by an exaltation of soul, which forgets self and aspires toward the Omnipotent. The emotion is sometimes described as a feeling of adoration, or of veneration, or as a heroic resolve. The pleasure felt is of a serious kind.

Sublimity in literature does not lie wholly in the subject, although there are some themes which are especially suited for sublime expression; such as (1), all ideas connected with Deity; (2) the heroic feelings and acts of men in which the attributes of spirit—truth, justice, honor, love—move them to action; (3) vastness of time or of space, such as thoughts of eternity or descriptions of the firmament or the ocean; (4) solemnity, such as is felt among high mountains, solitary lakes, secluded forests; (5) any representation of power, such as the turbulent elements or the engagement of great armies; (6) a burst of indignation against some great wrong; (7) the discussion of some mystery, such as death or providence. Since æsthetic emotions are always pleasurable, such subjects as fill one with horror must, to be sublime, be counterbalanced by ethical beauty, pleasure arising from the satisfaction of justice.

The emotion produced by the sublime is so intense that it is short-lived. Therefore, the sublime is never a continuous quality of style, sublime passages being short and occurring only at intervals. The sublime in literature has its characteristic language. Simplicity of

construction and soaring imagery are the marked features. By simplicity of construction is meant sentences that are short but forcible, and words which though few are precise, all unnecessary words being banished. The imagery employed is usually in the form of vision, apostrophe, personification, and metaphor.

When literature presents a subject which fills one with awe by means of mystery, majesty, or heroism, and is characterized by terse diction and strong figures, it is technically called the sublime.

III.

If a theme will permit the introduction of a description of beautiful scenery, or a worthy character, or the expression of a noble sentiment, then the writer has an opportunity to arouse emotion by the beautiful. However, the subject is not the test of the beautiful. Not only must objects be so described that their beauty is evident, but a deep meaning must be given them, making every object the embodiment of an idea. Whatever be the subject, it must be made concrete by the use of many details and comparisons. The most noticeable quality of style is harmony, the language being rhythmical, the words and combinations of words melodious

The emotion aroused by the beautiful is quiet, continuous pleasure. Welsh says: "The beautiful in literature comprises all that raises in the mind an emotion of the gladsome, placid kind, similar to that excited by the contemplation of the beautiful in nature." A profusion of similes and some personification is found in

this kind of writing, these being the figures natural to quiet, pleased contemplation. The main difference between the emotion aroused by the beautiful and that aroused by the sublime is in the intensity and duration. The emotion of the beautiful is calm and continuous; that of the sublime is sudden and intense. While sublimity is found only here and there in short passages, a whole discourse may be beautiful. The best æsthetic effect is produced by a combination of the sublime with the beautiful.

IV.

When a feeling of sorrow or sympathy is added to the emotion of the beautiful, the literature that arouses it is said to have the quality of pathos. Although the word pathos is derived from the Greek word meaning to suffer, pathos as an æsthetic quality of style does not awaken suffering or pain, but a tenderness of feeling called pity or sympathy. Pity is not forced to that degree which becomes painful. An æsthetic pleasure is produced by pathos only when such pitiful scenes or ideas are presented as can be associated with some beauty of sentiment, or some beauty of character, so that the painful circumstances are exalted. This distinguishes true pathos from tales of distressing circumstances. The most delicate art is required to make a subject at the same time painful and beautiful. The art lies in determining what details to give and what to omit in order that grief may be awakened only to that degree which does not cease to be an emotion of pleasure. Bain gives a good definition of the pathetic in literature—"a situation that naturally inspires our pity

The
Pathetic.

without circumstances of tragic horror and revulsions, heightened by the resources of poetical comparison, and by everything that makes up the charm of language."

V.

A writer may express his emotion by means of wit and humor, and arouse a feeling of pleasure in the reader. Wit is appreciated intellectually as well as emotionally, but humor arouses pure emotion. Both are æsthetic when they present the ludicrous without offending taste.

Wit and humor have each a different method for performing the same office. They both are employed to influence opinion, but they do this under a disguise of mirth. Wit flashes an idea indelibly upon the mind by means of a sudden surprise, or it destroys some abuse or folly by a sharp flash of ridicule that seems to annihilate it. Humor presents a serious truth in the form of good-humored playfulness, or slowly disabuses the mind of some wrong notion by gently treating the notion with kindly ridicule.

Wit is distinguished from humor mainly by the intensity and duration of the emotion aroused. Wit is found in short flashes throughout the composition, while humor pervades the whole production, the pleasure not being felt at any particular point. Wit is abrupt, darting; humor is slow, the fun being somewhat concealed. Wit produces a sharp, momentary surprise; humor produces a continuous, quiet amusement. This method of distinguishing them is better than to define wit as

scornful and humor as kindly ; for, though wit is usually scornful, it is sometimes kindly ; and humor often but thinly disguises severity by playfulness

Humor is most artistic when most genial. The humorist's subject is usually some human failing ; and when he presents this failing so that it is both ludicrous and pathetic, the reader experiences the greatest pleasure. In nearly all humorous writing there is a vein of pathos, which greatly contributes to the effect upon the emotions. Welsh says that humor is "the warp of melancholy crossed by the woof of cheerfulness."

"Wit is the association of objects or ideas not usually connected so as to produce a pleasant surprise," is the definition of wit given by Welsh. A sudden and unexpected coincidence in ideas or in sounds where resemblance has not before been discovered is witty because of the surprise it awakens. When wit is too long continued or occurs too frequently it ceases to surprise, and so loses its witty character. To be incessantly surprised is to be wearied and finally disgusted. Wit is artistic when it is used as a little seasoning for some serious subject.

There are many forms of wit. An unexpected coincidence in sound or in idea makes the *pun*, which is defined as a play upon words having the same sound but a different sense. A perversion of the intended meaning by a quick reply is called a *repartee*. An incongruity which is made to appear like a congruity is called a *bull* (blunder). The debasement of something elevated is called a *burlesque*. A form of burlesque is called a *parody* or *travesty*, which is a composition of like sound to another, but of ludicrously different meaning. The elevation of the insignificant by means of the style in

which it is treated is called *mock-heroic*. *Satire* is a keen exposure, by means of ridicule, of what in public or private morals deserves rebuke. *Irony* exposes faults by seeming to approve or defend them; it is an apparent assent to a proposition, given with such a tone or under such circumstances that opposite feelings are implied. All of these are forms of art only when they give universal pleasure.

VI.

Harmony, or melody as it is sometimes called, is one of the æsthetic qualities of style. This quality produces a feeling of pleasure by means of agreeable sounds. This quality becomes apparent when a production is read aloud. Beauty of style depends upon nothing so much as upon attention to the music of words. Euphony, meaning a good sound, is the best name for this quality of style. Success in making use of this quality depends upon a natural susceptibility to melody, a musical sense that by instinct chooses a melodious combination of words. This quality belongs to good prose style as well as to poetry.

Euphony consists in the use of melodious words, harmonious combination of words, and rhythm.

Melodious words have a large proportion of liquids and vowels. The liquids are l, m, n, r. The word *elimination* has six vowels and five consonants, a large proportion considering that there are only seven vowels in the alphabet. In this word there are, also, four liquids. A combination of words which has a large proportion of vowels and liquids is also melodious; for instance, "Beauty born of murmuring sound," "The

lisp of leaves and ripple of rain." Words are inharmonious which have a succession of unaccented syllables, and the accent at the beginning, such as *peremptorily*.

Harmony is destroyed by a succession of sounds hard to pronounce together. A hiatus is caused by two similar sounds in succession; as, *and destiny, the idea of*. A jingling recurrence of the same sound is disagreeable. An inadvertent rhyme is a blemish.

It is very desirable to secure rhythm in prose. Distinction must be made between the rhythm of prose and the metre of verse. Metre is a rise and fall of the voice at regular intervals; rhythm is a smooth, easy rise and fall at irregular, but pleasing intervals. Words should be chosen that will give such an arrangement of accented and unaccented syllables as will cause the voice to rise and fall with a musical motion. If this rhythm becomes regular and uniform, it is considered a defect in prose, as "All hushed, all noiseless, and in deep repose, save the swift clouds that skim across the moon." The following passage, selected by Prof. Genung from Burke's writing, has a musical rhythm. "In the morn | ing of our days | , when the sen | ses are unworn | and tender | , when the whole man is awake | in ev | ery part, | and the gloss of nov | elty fresh upon all the ob | jects that surround | us, how live | ly, at that time | , are our sensa | tions, but how false and inac | curate the judg | ments we form of things!" In this the measure is varied, and there is no long succession of unaccented syllables. Here, too, may be noted the effect of the natural pauses which are so placed that ease is given to articulation, and the ear is pleased with a sort of tune. A succession of words without accent, and a succession of clauses of about the same length,

destroys rhythm. This accounts for the rule: Do not use a succession of monosyllables, nor of short sentences.

Cadence is the gradual falling off of sound before coming to a full stop. At the end of a paragraph or of a long sentence the ear requires a gradual fall, not a sudden halt. By having a word of several syllables at the end or near the end an agreeable cadence is produced. In the sentence given to illustrate rhythm there is an unpleasant lack of cadence. The sentence might be improved by ending with the word *form*.

A word by its sound sometimes makes the sense clearer. The words shriek, crack, burst, swash, buzz, plunged, have descriptive power. The ear finds delight in these imitations of the sounds which the words represent. The use of words which adapt the sound to the sense is called onomatopœia. Alliteration, which is generally prohibited in prose, may intensify the expression of emotion, as in describing a life of folly, "all was fiddling, and flowers, and feasting, and flattery, and folly."*

*Selected from Thackeray by Prof. Genung.

Chapter IV.

Composition Work in Connection with the Preceding Chapters.

I.

SUBJECTS FOR COMPOSITION.

Essays in Literary Interpretation.—

I. The Beautiful and the Sublime,

as

Elements in Ruskin's Style.

Required Reading.

Selections from "Modern Painters."

II. The Wit and Humor of Elia.

Required Reading.

Six of the "Essays from Elia."

—Charles Lamb.

III. Exercise in Reproduction.

Carlyle's Hero.

Required Reading.

"Heroes and Hero Worship."

—Thomas Carlyle.

IV. Exercise in Criticism.

"The Choice of Books."—A Critique.

Required Reading.

Edinburgh Address.

—Thomas Carlyle.

Essays in Description.—

- I. Scenic Description.
 - A Pen Picture. (Copy from nature.)
- II. Panoramic Description.
 - I. A Landscape. (Ideal.) (Pure word picture)
 - II. A description portraying varying effects.
- III. Portraiture.
 - A Portrait. (Real or ideal.)
- IV. Narration in the Form of Description.
 - A Group. (The picture so drawn as to tell a story.)

II.

DIRECTIONS FOR COMPOSITION WORK
IN DESCRIPTION.

Pen and words may take the place of brush and colors in drawing a picture as distinct in outline and details as the picture drawn upon canvas. A good description makes the reader see, in his imagination, just what the writer saw, just as vividly as he saw it, the colors, shapes, location of objects, and extent of scene all definitely portrayed. Description is drawing; it is not mere enumeration of objects. There is a great difference between a picture and a printed catalogue of the objects in the picture. When there is in mind a catalogue of the details, there is yet only the unsorted material for a picture, not the picture itself. This, then, is the aim of the word-artist: to make the reader see not only objects, but the relations in which they stand to each other; also, to create in the reader the same emotion with which the writer observed the scene.

The word-artist proceeds exactly as does the artist who uses brush and colors.

I. Search for some scene or object that rouses in you an emotion. The emotion may be admiration which develops into affection, or it may be wonder that grows into awe, or it may be mirth—indeed, if you are conscious of the stir of any feeling when looking at a scene, that scene is suitable for a picture. If you can see objects idealized by the emotion in yourself, so that the scene is not only a collection of details, but is gloomy, or joyful, or tranquil, or grewsome, then your work will be æsthetic. If you find nothing that arouses an emotion, then you may select a scene which is complete when detached from surroundings, and which has a few effective details. If you can not express any emotion, you can copy objects accurately, but the work will be prosaic. By all means select familiar, homely views, simple in detail, and of universal interest. Great painters have shown that there is scarcely a nook in city or field, scarcely a view from any window, scarcely any room or person that can not be idealized to make a good picture. So, do not waste time in much searching for a subject.

II. Examine all details of the scene, and decide what to use and what to exclude to make the most harmonious effect. The exclusion of details not in harmony with the rest, and the addition of that which, if there, would be appropriate, and the giving to the picture a total effect that is the result of the emotion with which you see it—all this is called idealizing.

III. Decide upon a distinct purpose. The purpose may be to make the reader see the picture as a whole,

or to see some special harmony of color and form, or to see some great peculiarity, or the purpose may be to aid him to get from the scene some deep meaning.

IV. Study grouping. The great problem of word-painting is how to get unity of effect out of diversity of material. To do this—

1. Define in your mind and indicate in your writing the point of view from which the scene is described. Select this carefully, for it makes a great difference whether you look from a point near or remote, above or below, or in a direct line. The number of details, the kind of objects seen, their size, light and shade, color effects—all depend upon the point of view. Also, select carefully the time of day in which the scene has the most pleasing effect, and make the reader aware of this time of day.
2. Determine what is foreground and what is background, what is prominent and what is accessory. Every scene can be made to have one point of greatest interest, which is not necessarily the prominent point. Construct a plan which shall make everything accessory to this point of greatest interest. Study the order in which the eye naturally rests successively upon objects, and enumerate in the same order. Upon the careful construction of a plan depends the unity of the picture. Making a plan means deciding in what order attention shall be called to certain objects. This is the most important part of the work, and requires the greatest amount of time and skill.

V. The last problem is how to create in the mind of the reader, by means of language, a vivid realization of the picture that is in the mind of the artist. Concreteness is the most essential quality of a word-picture. This is obtained by—

1. Figures of speech—simile, metaphor, and personification.
2. Epithets—single words, usually adjectives and verbs, which are so descriptive that they make pictures in the mind.
3. Words descriptive of color.
4. Contrast—an object is often best described by presenting it in contrast with its extreme opposite.
5. Allusion to well known objects or scenes which, by their likeness or contrast, assist the reader's realization.
6. Fewness of details, so that the mind can easily hold the complete picture.
7. Present tense contributes to vividness. Many descriptions found in literature are in the past tense because they are a part of a narrative. A word-picture separated from narrative should be in the present tense. The same tense must be kept throughout.

VI. After the composition is finished, test it by asking yourself the following questions:

1. What is my purpose?
2. Can the reader tell what the point of view is?
3. Do all details correspond in size, color, and direction to this point of view?
4. Is there one point of greatest interest, and are the other details so grouped as not to confuse this point?

5. Is any detail mentioned which might be understood without being directly stated?
6. Is it brief enough, so that the reader can hold the complete picture without effort?
7. Have I made adjective, noun, and verb epithets take the place of tedious description of details?
8. Is the time of day and of year indicated, and does everything correspond with them?
9. Have I used the present tense throughout?
10. Is it free from any narration?

In Lockhart's "Life of Walter Scott" we find Scott's method of preparing a description.

" 'On visiting Rokeby,' he said to me, 'You have given me materials for romance; now I want a good robber's cave, and an old church.' We rode out, and he found what he wanted in the old slate quarries of Brignall and the ruined abbey of Egglestone. I observed him noting down even the peculiar little wild flowers and herbs that accidentally grew around and on the side of a bold crag. I could not help saying that as he was not to be upon oath, daisies, violets, and primroses would be as poetical as any of the humbler plants he was examining. I laughed at his scrupulousness. He replied, 'In nature herself no two scenes are exactly alike; whoever copies truly what is before his eyes will possess the same variety in his descriptions, and exhibit apparently an imagination as boundless as the range of nature in the scene he records; whereas, whoever trusts to imagination will soon find his own mind contracted to a few favorite images, and the repetition of these will produce that barrenness which has haunted descriptive poetry in the hands of any but patient worshippers of nature.' "

Carlyle, in few words, gives a valuable direction for writing, emphasizing the importance of thorough acquaintance with what is depicted. "A loving heart is the beginning of knowledge. This it is that opens the mind, quickens every faculty to do its fit work—that of knowing, and, therefore, by pure consequence, of vividly uttering forth. Other secret of being graphic is there none worth having."

III.

A SAMPLE EXERCISE IN DESCRIPTION.

I choose as my subject the scene from a certain window, because I am conscious of pleasure in looking at it. I feel an affection for the scene which enables me to attribute to it personal qualities. My pleasure arises from the delicacy of color effect and the diversity of outline in the monotony of nothing but tree-tops. I feel the cheerlessness of the scene, but it is not gloomy to me.

I choose this scene because it is complete when detached from surroundings—that is, if it were put upon a canvas there would be a unity and completeness about it. The window frame serves to detach this view from the surroundings.

I will take my point of view from a low chair at some distance from the window so that I may see nothing but tree tops.

I will select early morning, because this being a western window, I can get light and shade, some of the trees being in the shadow of the house.

I can see the dim outlines of a house and the top of a green lattice-work fence. These I shall omit as out

of harmony. I might idealize with rain or wind, but I enjoy the scene when it is in sunshine. An icy coating would be appropriate, but I prefer less glitter. Only yesterday there was snow in the angles of the branches; to-day I see none, but I shall mention it as if I saw it.

The general effect is interlacing branches. The prominent object is the trunk of a maple tree. The point of greatest interest is that where two poplar limbs cross the picture. The effective small details are a few dead leaves hanging to the branches near the window, and snow in the angles of the trees.

Framework. From my low chair I see through a distant window the bare, interlacing branches of trees against the sky. Directly in front of the window rises the trunk of a tree, between whose spreading branches is seen a network of small branches and twigs of the trees beyond. Across the picture stretch two great limbs of the silver-leaf poplar, shining white in the sunlight.

Completed Description. From my low chair, I look across the room, through a western window, and out among the spreading tree-tops. The leafless branches of trees interlace in an intricate net-work, showing every variation in size, from great, rough branches to small, smooth twigs, each with that tint of gray or brown made peculiar by its size, all forming a graceful variety of outline and delicate combination of soft color-shades against the pale-blue background of a November sky. Directly in front of the window looms the straight, heavy trunk of a maple, so near the window that its dark outlines are yet untouched by the early morning sun. This trunk divides into three large branches,

each black and grim in its straight stiffness. Between these spreading branches is seen the graceful tracery made by the innumerable small branches and twigs of the more distant trees. These have caught the sparkling sunbeams in their meshes. Right athwart this delicate lace-work obtrude two great limbs of the silver-leaf poplar, gaunt, knotty, and gleaming white in the sunlight, like giant arms stretched out jealously to brush away the beauty of this dainty web of twigs. No breeze is abroad to stir the branches. No bird visits the bare boughs, to which a few crisp, curling leaves still cling. In the dark angles made by the branching limbs of the maple tree still linger small white patches left from the recent snow-storm. The whole is so motionless that I think of the etcher's art rather than the somber nakedness of nature in dull November.*

IV.

DIRECTIONS FOR EACH KIND OF DESCRIPTION.

I. Scenic Description.

The parts should be grouped about a common center, the object being artistic effect of the whole.

When making a copy, have the scene before the eyes while writing. If this is impossible, frequently visit the spot, taking notes each time.

There must be no more motion than could be painted in a picture.

The introduction of sound is allowed to a very limited extent.

*Notice that the above contains about two hundred and fifty words. No description should be shorter than this, because there are not many scenes which have so few details as are found in this window scene.

II. Panoramic Description.

Objects should be delineated in the way that they appear to a spectator who, from an eminence, allows his gaze to wander here and there irregularly.

In the ideal description, let the imagination combine the good points in several scenes with details wholly imaginary, to produce the ideal.

In the description which portrays varying effects, the writer's point of view may constantly change, as it does in a railway train, or the point of view may remain the same, the varying effects being caused by succeeding hours, or by change in weather. This is the only kind of description in which it is not required to follow the direction: Introduce no more motion or change than could be painted in a picture.

III. Portraiture.

The object is to give as complete an idea of a person as is possible. Therefore, do not limit the description to the individual. Carefully choose and describe such surroundings as will indicate the occupation or the character of the person described. Also, paint him performing some characteristic act. Make careful study to see whether shape of head, hair, eyes, or general bearing is most expressive of the individual; make this the chief point of interest, with every other feature accessory. If dress be spoken of, it should be because it can be made to indicate character.

IV. Narration in the form of Description.

A picture may be so drawn as to relate an incident. The picture may be ideal; that is, the incident to be described may originate with the writer. Or, a well-known circumstance in history or fiction may be made to take the form of a picture. Care must be taken to se-

lect from a narrative such an occurrence as can be best portrayed. The incident must also be subjected to slight changes to make a single picture possible. For instance, in the last canto of "The Lady of the Lake," the final climax is not so suitable for this purpose as the following:

"A portal arch unfolded wide.

* * * *

Within 'twas brilliant all and light,
A thronging scene of figures bright;
It glowed on Ellen's dazzled sight.

* * * *

Still by Fitz-James her footing staid;
A few faint steps she forward made,
Then slow her drooping head she raised,
And fearful round the presence gazed:
For him she sought, who owned this State,
The dreaded Prince whose will was fate!
She gazed on many a princely port,
Might well have ruled a royal court;
On many a splendid garb she gazed,
Then turned bewilder'd and amazed,
For all stood bare; and, in the room,
Fitz-James alone wore cap and plume.
To him each lady's look was lent;
On him each courtier's eye was bent;
Midst furs, and silks, and jewels sheen,
He stood, in simple Lincoln green,
The center of the glittering ring—
And Snowdown's Knight is Scotland's King.

As wreath of snow on mountain breast
Slides from the rock that gave it rest,
Poor Ellen glided from her stay,
And at the monarch's feet she lay;
No word her choking voice commands—
She show'd the ring—she clasp'd her hands.

* * * *

Gently he raised her; and, the while,
Check'd with a glance the circle's smile;
Graceful, but grave, her brow he kiss'd,
And bade her terrors be dismiss'd.

* * * *

Lord James of Douglas, lend thine aid;
Thou must confirm this doubting maid.
Then forth the noble Douglas sprung,
And on his neck his daughter hung.
The Monarch drank, that happy hour,
The sweetest, holiest draught of Power."

Notice that out of all these circumstances one scene must be made—the picture of one moment—that shall give the same total effect as the narrative.

Description.—A room, large, with high ceiling, decorated with elaborate frescoes, such as are found only in kings' palaces, is filled with a gay assembly. Women and men are there, the sparkling jewels and nodding plumes of the former, and the decorated uniforms of the latter, indicate the ladies and gentlemen of a court. These are grouped in a circle, leaving a large space of polished floor occupied only by a small group which is the center of interest to all eyes. The principal person of this group is a commanding, manly figure, dressed with a simplicity in marked contrast to the elaborate costumes about him. A simple hunting suit of Lincoln green does not disguise the surpassing dignity of his bearing; while the cap and plume, worn in the midst of such an assembly, indicates that he alone is the kingly personage to whom others must bow with bared heads. His glance is stern, and is fixed in rebuke upon the smiling circle of courtiers, who seem inclined to ridicule the kneeling figure at the king's feet. She is a beautiful girl, in the costume of Highland Scotland. Her

great, beseeching eyes are turned upward to the king, while she holds up a ring to his notice. While the eyes of the king are fastened upon the mocking circle, one hand is stretched in kindly gesture toward the girl, indicating that she will receive the desired boon. Near the girl stands an old man whose majesty of mien exceeds even that of the king, but about whom there are signs of misfortune. His gaze is fixed upon the girl, with such a look of parental fondness that it is evident that she is his intercessor for kingly clemency.*

*Before the pupils are required to write these descriptions, the masterpieces of description of each class are read to the pupils by the teacher.



List of Books for Reference.

I.

FOR THE STUDY OF THOMAS CARLYLE.

Biography of Thomas Carlyle.—

Nichol. G. 2330. (English Men of Letters Series.)

Masson. G. 2329.

Guernsey. G. 2327.

Gartnett. G. 2328.

Choice of Books.—Frederic Harrison. D. 6920.

(Account of Froude's Biography of Carlyle.)

Worthies of the World.—Dulcken. G. 912.

Reminiscences.—Thomas Carlyle. G. 783.

(Account of Thomas Carlyle's Father.)

Fresh Fields.—John Burroughs. D. 5640.

(Carlyle's Country. A Sunday in Cheyne Row.)

A New Spirit of the Age.—Horne. D. 2010, Vol. II.

Aspects of Poetry.—Shairp. D. 2785.

(Carlyle as a Prose Poet.)

American Literature.—Whipple. D. 9826.

(Carlyle Compared with Emerson.)

Hours in a Library.—Leslie Stephen. D. 2441, Vol. III.

My Study Windows.—Lowell. D. 7678.

Contemporary Thought and Thinkers.—Richard Holt

Hutton. D. 7190, Vol. I.

Essays on English Literature.—Edmond Schérer. D. 2430.

Essays.—Mazzini. D. 7875. Also D. 4360, Vol. IV.

Miscellanies.—John Morley. D. 2425, Vol. I.

Essays Aesthetical.—Calvert. D. 5676.

Literature and Philosophy.—Caird. D. 5667, Vol. I.

New Fragments.—Tyndall. D. 9555.

II.

FOR THE STUDY OF CARLYLE AND OF RUSKIN.

- Corrected Impressions.—George Saintsbury. D. 2368.
Lessons from my Masters.—Bayne. D. 2444.
Four Great Teachers.—Forster. G. 573.
Famous Authors of the Nineteenth Century.—Sarah
K. Bolton. G. 329.

III.

FOR THE STUDY OF CHARLES LAMB.

Biography of Charles Lamb.—

Proctor. G. 5485.

Ainger. G. 5488. (English Men of Letters Series.)

Masson. G. 521, Vol. III.

Memoirs of Charles Lamb.—Talfourd. G. 5486.

Literary Reminiscences.—De Quincey. D. 2370, Vol. I.

Footprints of Charles Lamb.—G. 5490.

(Beautifully Illustrated.)

Prose Works of Bulwer-Lytton.—D. 5619, Vol. I.

(Lamb and His Companions.)

Hazlitt's Works. D. 4271, Vol. V.

(Lamb and Irving Compared.)

Res Judicatæ.—Augustine Birrell. D. 2366.

(Lamb's Letters.)

Studies of the Stage.—Brander Matthews. D. 2976.

(Lamb's Connection with the Stage.)

Obiter Dicta.—Augustine Birrell. D. 5445.

(Vol. I, Chapter on Carlyle.)

(Vol. II, Chapter on Lamb.)

Appreciations.—Walter Pater. D. 2390.

Famous Books.—Adams. D. 2230.

Characteristics.—Russell. D. 8840.

IV.

FOR THE STUDY OF LITERARY CRITICISM IN GENERAL.

Essays in Criticism—Second Series.—Matthew Arnold.
D. 2385.

Essays in Little.—Andrew Lang. D. 7505.

Letters to Dead Authors.—Andrew Lang. D. 1974.

Among My Books.—James Russell Lowell. D. 2395,
two volumes.

Latest Literary Essays.—James Russell Lowell. D.
7679.

Victorian Poets—Vol. II.—Edmund Clarence Sted-
man. D. 2830.

Essays in Literary Interpretation.—Hamilton Wright
Mabie. D. 7704.

My Study Fire.—Hamilton Wright Mabie. D. 7705.
(Second Series)

Literary and Social Silhouettes.—Boyesen. D. 5558.

Partial Portraits —Henry James. D. 2397.

Eighteenth Century Vignettes.—Austin Dobson. D.
6160.

Art, Literature, and the Drama.—Margaret Fuller
Ossoli. D. 2432.

Essays in Literary Criticism.—Henry Holt Hutton.
D. 2405 and D. 2406.

Literary and Social Essays.—George William Curtis.
D. 6040.

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- Men and Letters.—Horace E. Scudder. D. 9038.
Pen and Ink.—Brander Matthews. D. 7862.
Yesterdays with Authors.—James T. Fields. D. 2006.
Critical Essays.—Bayard Taylor. D. 2460.
The Aims of Literary Study.—Hiram Corson. D. 8.
Writers and Readers.—George Birkbeck Hill. D. 2279.
How They Strike Me.—J. C. Heywood. D. 2470.
Four Years of Novel Reading.—Richard Moulton.
D. 2682.



